

SUPERNATURAL

Sculptural Visions of the Body

未來身體： 超自然雕塑

Anna Dumitriu & Alex May 安娜·杜米楚與艾力克斯·梅伊

Andro Wekua 安德羅·韋庫亞

Anna Uddenberg 安娜·烏登伯格

Anne Carnein 安妮·卡寧

Banz & Bowinkel 班茲與鮑溫克

Fabien Mérelle 法比安·梅勒

Glaser / Kunz 格拉瑟與昆茲

Goshka Macuga 戈絲卡·馬庫加

Hicham Berrada 伊山·貝哈達

Isa Genzken 伊薩·根澤肯

Josh Kline 喬許·克萊恩

Krištof Kintera 克里斯托夫·金特拉

Lucia Leuci 盧希雅·雷西

Lynn Hershman Leeson 林恩·何許曼·雷森

Maurice Mbikayi 莫里斯·畢凱伊

Patricia Piccinini 派翠西亞·佩奇尼尼

Peter Land 彼得·蘭德

Reiner Maria Matysik 萊納·瑪麗亞·馬蒂斯克

Sam Jinks 山姆·詹克斯

Santissimi 至聖

Stephanie Dinkins 史蒂芬妮·狄金斯

SUPER VIVAZ 超活力

Thomas Grünfeld 托馬斯·格倫菲爾



2023/02/18-06/04

Galleries 2A, 2B

展覽協力：德國萊奧爾斯勒、萊斯、萊爾斯、貝爾德爾人、德國國家歷史文化研究所／萊奧爾斯勒、萊斯

Concept: Nicole Fritz, Kunsthalle Tübingen / KunstArt Maximilian Lotze, Institut für Kulturaustausch

3E 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

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托馬斯·格倫菲爾

錯合（天鵝 / 海狸鼠 / 驢子） 2008

動物標本

100 x 60 x 30 公分

藝術家提供

Thomas Grünfeld

misfit (swan/nutria/donkey) 2008

Taxidermy.

100 x 60 x 30 cm

Courtesy of the artist

托馬斯·格倫菲爾在 1980 年代末期開始了一系列混種生物創作，這讓他在國際上享有盛譽——即是所謂的《錯合》系列。像 2008 年的〈錯合（天鵝 / 海狸鼠 / 驢子）〉，即是由動物標本製成的 3D 拼貼。格倫菲爾對不同材料和介面縫合時產生的效果十分感興趣。作品透過逼真的羽毛和毛皮等材料拼貼，隱藏著令人不安的「現實震撼」；即使雕塑作品並沒有直接傳達出訊息，也會引起無數聯想。看著它們會讓我們想起古代神話中的奇妙生物或民間傳說中的神話生物，這些似乎也與生命基因操控有著同樣的批判性討論。我們很熟悉在博物館、西方文化和科學史上有著數百年的傳統標本剝製技術，展現了人類以人為中心的理解和秩序，並最終期望主宰自然的願望。

Thomas Grünfeld started a series of hybrid creatures at the end of the 1980s that made him internationally renowned: the so-called *misfits*. Like "misfit"(swan/nutria/donkey) from 2008, the hybrid three-dimensional collages are made out of taxidermized animal bodies. Grünfeld is especially interested in the effect created when different materials and surfaces meet. They harbour a disconcerting "reality shock" through the true-to-life feather and fur materials. Even if the sculptures are not directly laden with a message, they trigger numerous associations. Seeing them reminds us of fantastic beings from ancient mythology or fabulous creatures from folklore. They also seem to be related to the critical discussions about the possibilities offered by the genetic manipulation of living. Taxidermy is also familiar to us from museums of natural history and has a centuries-old tradition in western cultural and scientific history. It shows us mankind's anthropocentric understanding and the desire to order and ultimately also dominate nature.



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法比安·梅勒

蝴蝶 2013

矽膠、樹脂、顏料、毛髮、布料

80 x 13 x 28 公分

藝術家及馬凌畫廊提供

Fabien Mérelle

Papillons 2013

Silicone, resin, paint, hair, fabric.

80 x 13 x 28 cm

Courtesy of the artist and Edouard Malingue Gallery

藝術家法比安·梅勒敏銳的畫作和雕塑反映了他的經歷和夢想。2013 年的雕塑〈蝴蝶〉正是他的自畫像。在作品〈蝴蝶〉之中，梅勒緊閉著雙眼，蝴蝶停留在他的身上，整個雕塑品沈浸在凝結且祥和的氣氛中，藝術家深刻地感受到人類內在的與動物之間的聯繫。根據梅勒的說法，前幾代的人類仍保有這種意識；然而，由於文明進步，這種意識在現代人中逐漸被遺忘。透過他的雕塑自畫像，法比安·梅勒不僅記錄了他內心世界，並且見證了他自己的轉變與複雜性。

The sensitive drawings and sculptures of artist Fabien Mérelle mirror his experiences and dreams. The sculpture "Papillons"(Butterflies) from 2013 is a self-portrait of the artist. In "Papillons", there are butterflies sitting on Mérelle's body while his eyes are closed. The sculpture is bathed in a concentrated and peaceful atmosphere. The artist empathetically feels the connection with animals that is immanent in humans. According to Mérelle, earlier generations of humans still had this awareness; this is however falling into oblivion among modern humans as a consequence of the civilisation process. With his sculptural self-portraits, Fabien Mérelle not only documents his inner visual worlds, but also bears testimony to the transformation and complexity of his own self.



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盧希雅·雷西

雕塑作品 1（肚子） 2017

樹脂、布料、合成毛髮、填充物、紗線、珠母貝、塑膠、紙張、乾燥花、脫水豌豆、羽毛

64 x 50 x 16 公分

藝術家提供

雕塑作品 2（消化） 2017

樹脂、布料、合成毛髮、填充物、紗線、塑膠、紙張、貝殼、橘子、墨水

64 x 50 x 16 公分

藝術家提供

Lucia Leuci

Sculpture 1 (belly) 2017

Resin, fabric, synthetic hair, stuffing, yarn, nacre, plastic, paper, dried flowers, dried peas, feather.

64 x 50 x 16 cm

Courtesy of the artist

Sculpture 2 (digestion) 2017

Resin, fabric, synthetic hair, stuffing, yarn, plastic, paper, shell, tangerine, ink.

64 x 50 x 16 cm

Courtesy of the artist

盧希雅·雷西運用天然和合成材料，精心打造了一種視覺語彙。她使用一系列的媒材創作混合雕塑，描繪了新生兒的母親身分。雷西被母子之間的關係所吸引，他將這種情感上的親密感轉化為她的藝術策略。他要求觀眾像抱嬰兒一樣抱起雕塑，並遵循父母的本能照顧孩子，進而照顧藝術品。雷西使用了許多不同的面相來喚起同理心和冷漠，以及操弄我們對審美的感知。由於照護弱勢是人類的天性，雷西透過邀請觀眾與無生命的嬰兒進行溫柔互動，向觀眾提出圍繞在科技底下人性化問題。

Lucia Leuci has crafted a visual language that makes use of natural and synthetic found materials. Using an array of media her series of hybrid sculptures depicting newborns address themes of motherhood and identity. Intrigued by the relationship between a mother and her child, Leuci translates this emotional intimacy into her artistic strategy. The viewer is asked to pick up the sculpture as they would a human baby and to be guided by their parental instincts; to take care of the child and thus, consequently of the artwork. Leuci combines different aspects that simultaneously evoke empathy and indifference, as well as a play with our aesthetic perception. As it is human nature to nurture the vulnerable, Leuci confronts the viewer with questions surrounding the humanization of technology by inviting the viewer to tenderly interact with the inanimate baby.



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派翠西亞·佩奇尼尼

幼苗 2020

矽膠、玻璃纖維、毛髮、衣服
 201 x 94 x 46 公分
 藝術家提供

Patricia Piccinini

Sapling 2020

Silicone, fibreglass, hair, clothing.
 201 x 94 x 46 cm
 Courtesy of the artist

〈幼苗〉的靈感來自為了新建高速公路而砍伐的一棵擁有 300 年樹齡的紅桉樹。〈幼苗〉描繪了一個男人肩上扛著一個與樹混合的兒童，凸顯了生長和養育的議題，並提醒我們，植物和人類一樣，生活在彼此相互作用且複雜的網絡中。植物具有相當高的智慧——它們可以感受、學習、適應、記憶和感知。佩奇尼尼透過父親及孩子之間的關係和互動，喚起對相對脆弱的「樹孩子」的憐憫，強調人類與身處的大自然所有的相似之處，以及我們必須養育和保護它的責任。

"Sapling" was inspired by the demolition of a 300-year-old red eucalyptus tree to make way for a new motorway. "Sapling" depicts a man carrying a tree-like child hybrid on his shoulders, highlighting themes of growth and nurture, and reminding us that plants, like humans, live as part of a complicated network and therefore interact with one another. Plants possess high intelligence: they can feel, learn, adapt, remember, and sense. Piccinini evokes empathy for the vulnerable "tree child" through utilizing the relationship and interaction between a father and child stressing the similarities humans have to the nature that surrounds them and the responsibility we have to nurture and protect it.



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山姆·詹克斯

犬頭 2008

矽膠、人類毛髮、毛皮

30 x 140 x 60 公分

藝術家及雪梨與新加坡蘇麗文 + 斯特魯普夫畫廊提供

Sam Jinks

Doghead 2008

Silicone, human hair, fur.

30 x 140 x 60 cm

Courtesy of the artist and Sullivan + Strumpf, Sydney | Singapore

澳洲藝術家山姆·詹克斯曾擔任繪師，爾後在電影業學習如何使用各種合成素材和天然材料創作雕塑作品。他的雕塑正視了人生百態中，人類存在的此刻——生命、傾刻和死亡。〈犬頭〉展示了一個有著狐狸頭的男人。他將右手放在心上，整個身體顯得放鬆，也因此更加脆弱。「犬頭人」是有狗頭的神話生物，其激發了山姆·詹克斯的創作。它們在許多文化中都被提及，且被視為是虔誠的、受本能驅使的生物；詹克斯認為人類是深受本能和直覺驅使的生物，但又卻得委身在文明化的假象中。藝術家透過〈犬頭〉向觀眾展現了演化的事實——人類與動物軀體擁有共通性。

The Australian artist Sam Jinks worked as an illustrator before learning how to create sculptural representations with various synthetic and natural materials in the film industry. His sculptures address the subject of existential moments of the *conditio humana*: life, transience, and death. "Doghead" shows the body of a man with the head of a fox. He holds his right hand over his heart. The whole body appears relaxed, and, therefore, all the more vulnerable. "Cynocephali" are mythical creatures with dog-heads, which have inspired Sam Jinks' work. They are referenced in many cultures and are considered as godly, as well as instinct-driven, creatures. Jinks regards humans as creations that are also driven by instincts and intuitions, but that also succumb to the illusion of being entirely civilised. With "Doghead", the artist shows the observers the evolutionary fact that it is the body which Humans have in common with animals.



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萊納·瑪麗亞·馬蒂希克

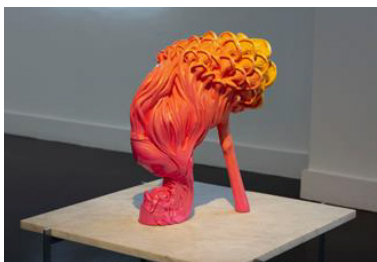
生物（系列雕塑選件展示） 1997–2020加框橡皮泥及各種材質 / 橡膠 / 聚氯乙烯
藝術家提供

Reiner Maria Matysik

Wesen (Sculptures from the series) 1997–2020Plasticine with frames and various materials / rubber / PVC.
Courtesy of the artist

萊納·瑪麗亞·馬蒂希克被認為是「生物藝術」的先驅。這種藝術行動自 1980 年代開始發展，將生物科技與藝術實踐結合。為了代表未來的生命型態，自 1997 年以來，馬蒂希克的《生物》系列中，一直在設計精準的雕塑作品，塑造精緻細節。在藝術家創造的每個細緻模型中，我們能夠更了解其特徵、功能及其生命型態的親緣關係。首先，「生物」是新型態的能量生產、交流或繁殖的活生物體原型；在如此實驗的過程之中，他們適應地球上生命所面臨的未來挑戰。在「主動進化」的情況下，可以在實驗室中，將模型重新製造為活的有機體。如果「生物」在我們的環境中發掘自我，人類將無法再控制它們。這將越來越削弱人類、動物、植物和其他物種之間的界限，並從本質上改變人類的地位。

Reiner Maria Matysik is regarded as a pioneer of Bio-Art. This artistic movement has developed since the 1980s and blends biotechnological processes with artistic practices. In his series *Wesen*, Matysik has been designing precise sculptures since 1997, shaped down to the last detail, which represent models of future life forms. In the detailed descriptions, which the artist produces for every model, we learn more about their characteristics, functions, and kinships with other life forms. In the first instance, the "Wesen" are prototypes of living organisms that display new forms of energy production, communication, or reproduction. In doing so, they adapt to future challenges of life on earth. In the case of an "active evolution", the models could be recreated in the laboratory as living organisms. Had the living beings found themselves in our environment, humans would no longer be able to control them. This would increasingly diminish boundaries between human, animals, plants, and other species and radically change the status of humans.



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派翠西亞·佩奇尼尼

鞋形（盛開） 2019

樹脂、汽車烤漆
60 x 88 x 69 公分
藝術家提供

鞋形（編髮） 2019

樹脂、汽車烤漆
58 x 35 x 52 公分
藝術家提供

Patricia Piccinini

Shoeform (Bloom) 2019

Resin, automotive paint.
60 x 88 x 69 cm
Courtesy of the artist

Shoeform (Tresses) 2019

Resin, automotive paint.
58 x 35 x 52 cm
Courtesy of the artist

在雕塑系列《鞋形》中，佩奇尼尼創造出一種從靴子和高跟鞋生長出來的五彩閃亮植物形體。有機形式與人造物體的結合，是另一種審美的方式；透過技術使形式、顏色和表面自然化。她認為自然 / 人工或人類 / 自然等二分法具有高度斷裂性，她提醒觀眾重新思考人類與自然之間疏遠的關係。有些形式會長成準備開花的花樣新芽，而有些形式則會演變成蘑菇或杏黃菌狀髮束。人類與真菌共享 50% DNA，激發了佩奇尼尼將這些生長狀態化作繁殖力隱喻，以及對生命多樣性之美的頌揚。

In her sculpture series *Shoeform*, Piccinini creates colourful and shiny plant shapes growing out of boots and heels. The combination of the organic forms with the manufactured objects is another very aesthetic way to naturalize technology through form, color, and surface. The artist states that she views dichotomies like natural/artificial or human/nature as highly destructive and that she wants to encourage the viewer to reconsider the normally distanced relationship between mankind and nature. While some of the forms grow into flowerlike sprouts ready to bloom, others evolve into mushroom heads or tresses of chanterelles. Humans share 50 % of their DNA with fungi, which inspires Piccinini to use these growths as metaphors for fecundity and a celebration of life and its diverse beauty.



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派翠西亞·佩奇尼尼

輓歌 2011

矽膠、玻璃纖維、人類毛髮、衣服
110 x 65 x 60 公分
藝術家提供

Patricia Piccinini

Eulogy 2011

Silicone, fibreglass, human hair, clothing.
110 x 65 x 60 cm
Courtesy of the artist

佩奇尼尼對環境的熱情在〈輓歌：水滴魚頌〉中特別表露無遺。受物種滅絕威脅的啟發，她決定創作一件雕塑，告別那些因捕蟹而一併被漁網捕捉，遭受「連帶傷害」的物種。這件極具感傷色彩的作品，描繪了一個男人手捧著這隻奄奄一息的魚，表達對這種生物招到人類誤解漠視而喪生的哀悼。他的作品充滿情感且獨特，因為他不像一般典型混合性雕塑作品的展示方式，平實地描繪了人與自然間的溫柔時刻，以及以人為本的理想。

Piccinini's passion for the environment is especially showcased in "Eulogy": an ode to the blobfish. Inspired by the species threat of extinction, she decided to create a sculpture which is intended as a farewell to a species fallen victim to the "collateral damage" resulting from crab fishing, as they would constantly get caught in the nets. The highly sentimental work presents a man supporting the fish in his hands during its passing, mourning what mankind has destined for the misunderstood and underrated creature. Her work is emotionally loaded and unique in that it does not showcase a hybrid sculpture as is typical of the artist. Its rawness and honesty depict a tender moment of the relationship between mankind and nature, and the consequences of human-centric ideals.



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安妮·卡寧

壯麗 II 2022

紡織品、紗、鋼鐵
80 x 37 x 17 公分
藝術家提供

草地 VI 2016

紡織品、紗、鋼鐵
13 x 16 x 12 公分
藝術家提供

巢 2016

紡織品、紗、鋼鐵
20 x 16 x 16 公分
藝術家提供

Anne Carnein

Pracht II (Splendour II) 2022

Fabric, yarn, steel.
80 x 37 x 17 cm
Courtesy of the artist

Grasnarbe VI (Grass sod VI) 2016

Fabric, yarn, steel.
13 x 16 x 12 cm
Courtesy of the artist

Nest 2016

Fabric, yarn, steel.
20 x 16 x 16 cm
Courtesy of the artist

藝術家們一向是對人類破壞自然環境的作為提出敏銳的批判者，他們現在更逐步利用動植物納入創作當中，成為建立人類自然之間共感的橋梁。對雕塑家卡寧而言，植物生長的過程是她創作活動的核心。透過親身體驗的個人經驗，她試圖恢復身體與環境間的雙向共鳴。她以二手衣物和紗線，創作出逼真的植物雕塑。出於對植物栽種的原始渴望，她花費大量時間用舊衣服創作模型，來實際呈現植物的成長及衰敗，也探索人類與植物的相似處。從日常對話常聽到的形容跟譬喻，例如「宛如聽得見草長的寧靜」、「別離情滋長」、「根深蒂固」，清楚地說明人類與植物，共同具有身與心的生命力量。

Artists react sensitively and critically to the destructive changes to our environment that have been triggered by humans, and today they are also increasingly taking flora and fauna into consideration as trailblazers for an empathic relationship with nature. For the sculptor Anne Carnein, the growth process of plants is central to her creative activity. In her efforts to restore resonance between the body and the environment, the artist anchors her individual natural process in her own body. She creates plant objects that very closely resemble reality out of used clothing and yarn. From the archetypal yearning to grow something, in her time-consuming workmanship of modelling worn garments, Anne Carnein makes the growth and decay of plants tangible, and thus traces the affinity between people and plants. Phrases that are well-known in everyday conversation, such as the sayings "you could hear the grass growing", "absence makes the heart grow fonder" or "take root", refer to the fact that invisible physical and mental life forces are inherent to both people and plants.



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克里斯托夫·金特拉

美麗的瀝青 2018

瀝青、聚酯纖維、金屬構造

160 x 50 x 40 公分

藝術家提供

Krištof Kintera

Pulchra Bitumini 2018

Asphalt, polyester, metal structure.

160 x 50 x 40 cm

Courtesy of the artist

克里斯托夫·金特拉以多媒體和雕塑作品，分析我們如何看待植物和動物世界。〈美麗的瀝青〉是他將植物與科技結合，玩味地創造出未來的生命型態。從形式來看，他的作品似乎是由燒毀的真空吸塵器長出來的，令人聯想到植物；電纜形成花莖，花朵則是海綿結構。金特拉以自然學科中很常見的拉丁名作為作品的命名。然而，他不同意自浪漫主義時期以來便盛行的說法——自然和人造科技是對立的。他認為到目前為止，歐洲的森林幾乎都是商業林地，也就是說，科技常是藉由天然素材中創造出來的。例如，銅是如何被納入我們通訊媒體裡的電纜和電路板中，其像菌絲體一般將世界連接在一起。他進一步說明：「……我們是自然的一部分，我們來自自然，換句話說，我們自己就是自然，我們所創造的一切也是自然。」。

Krištof Kintera uses his multimedia and sculptural works to analyse how we treat the plant and animal world. With “Pulchra Bitumini” he playfully creates future life forms, combining flora and technology; formally, his object, which seems to grow from a burnt-out vacuum cleaner, is reminiscent of a plant. Cable forms the stems and spongy structures are used for the flowers. Kintera gives it a Latinised name, as is usual in the natural sciences. Yet, the artist disagrees with the assumption that has dominated particularly since the Romantic period, namely that nature and man-made technology are opposites. He points out that, by now, almost all the forests in Europe are commercial forest land, and that technology is always created from natural raw materials. Thus, for example, copper is incorporated into the cables and circuit boards of our telecommunication media, so it networks the world together like mycelium. The artist notes, “... that we are part of nature that we came from nature, in other words we ourselves are nature, and everything that we have created is also nature.”



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安娜·杜米楚與艾力克斯·梅伊

古菌機器人：後奇異點與後氣候變化時代的生命形式 2018

3D 列印人工智慧神經網絡水下機器人（聚乳酸、電子零件、樹莓派電腦）

40 x 40 公分（機器人尺寸）

藝術家提供

Anna Dumitriu & Alex May

ArchaeaBot: A Post Singularity and Post Climate Change Life-form 2018

3D printed underwater robot with artificially intelligent neural network (PLA, Electronic components, Raspberry Pi).

40 x 40 cm (robot size)

Courtesy of the artists

跨領域藝術家安娜·杜米楚與艾力克斯·梅伊共同和合成生物學及機械學領域的研究人員，合作開發了水下機器人。3D 列印產出的「古菌機器人」是仿照古生菌的微生物形式；它們是最古老的生命構成的形式之一。這些原始生物生活在極端條件下，具有很強的適應性。2018 年創作的〈古菌機器人〉便是以這個概念發展，其配備了自我學習網絡和人工智慧；感應器已經接收到它絲狀的手臂上，透過觸摸便能探索周圍環境並確認其進一步動作。藉由回顧古老的生命形式，藝術家二人組探討當今人為破壞的環境崩塌後，尚有哪些生命形式是可行的。

Cross-disciplinary artists Anna Dumitriu and Alex May both worked together with researchers in the field of synthetic biology and machine learning to develop an underwater robot. The 3D-printed "ArchaeaBot" is in its form the microorganisms modelled after the archaea. They constitute one of the oldest forms of life. These primitive organisms live under extreme conditions and are considered to be very adaptable. This concept is pursued by the "ArchaeaBot", created in 2018, which has been equipped with a self-learning network and artificial intelligence. Sensors have been attached to its threadlike arms, which explore its immediate environment by means of touch and determine its further movements. By referring back to an archaic life form, the artist duo explores which forms of life are possible after the collapse of our present-day living environment; a destruction that is largely driven by people.



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派翠西亞·佩奇尼尼

元花卉（水藍、天藍、土耳其藍） 2015

3 頻道影像裝置

3 分 5 秒

藝術家提供

PATRICIA PICCININI

Metaflora (Aqua, Cerulean, Turquoise) 2015

3-channel video Installation.

3'05 min.

Courtesy of the artist

在影像裝置〈元花卉〉中，佩奇尼尼創造了一種新形態植物，這種植物不僅捕捉死亡，且重現了之後其必然的重生和茁壯。這些影像以延遲的方式播放，使觀眾能看到植物在循環中生長、死亡和重生；這很明顯地是來自於人終將一死的基督教醒世警意，以及巴洛克時期藝術品風格。然而，這項作品一點也不傳統，其玩弄了動物和植物之間的混種型態。作品雖然形狀像花，但也像動物一樣長滿了毛髮，為所謂「植物」增添了全新的生命力；同時也引發探問——這些基因工程突變種是否優於傳統植物？它們將如何影響生態系統？這些混合植物的生物是藝術家作品中反覆探討的議題。

In her video installation “Metaflora”, Piccinini creates a new type of plant, one which not only captures mortality, but also the inevitability of rebirth and growth. The videos, which play in a time-lapse, allow the viewer to see the plants growing, dying and being reborn in a loop. This is a clear reference to the tradition of memento mori and the baroque artworks and paintings of the same style. The work is, however, far from traditional in that it plays with a hybridity of animals and plants. Though they resemble flowers in shape, they are also covered in skin and hair like animals, providing the “plant” a whole new layer of liveliness. It begs the question: are these genetically engineered mutants superior to traditional plants and how will they impact the ecosystem? These hybrid plant-creatures are a reoccurring theme in the artist’s works.



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伊山・貝哈達

預兆 2019 年 5 月 9 日 10 時 15 分 2019

HD 表演影片、燒杯化學物質、攝影機及現場播映

10 分 11 秒

馮・克特伯恩典藏

Hicham Berrada

Présage 09/05/2019 10h15 2019

Video HD from a Performance, Beaker chemicals, camera and live-screening.

10'11 min.

Von Kelterborn Collection

對伊山・貝哈達而言，「科學不是達到目的的手段」，這句話不能單看字面解釋。反而它更像是加碼了所謂真實不確定論及主流論述不是在彰顯真理而是創造真相等等觀點的文化詮釋。在〈預兆〉中，貝哈達以 40 多種化學物品去觀測當中環境的變化，因此無法於事前知道最後作品的樣子，也因此凸顯未知、誕生與衰落的美和不確定性，創造出怪誕的、夢幻般的表現，呈現文化上經常被忽視或易被遺忘的事——「我們所做的一切均已存在，我們實際上沒有創造任何東西。」我們影響著既存的事物，但我們無法掌控它，也不知道它將會變成什麼樣子。常耽溺在假像中，無法看清自己是無法掌控自然，而是自然掌控了我們。

To Hicham Berrada, science is not a means to an end; it is not literal. It is rather one cultural interpretation confirming the reality that nothing is ever certain, and that dominant discourse does not mirror truth, it instead creates it. In PRÉSAGE, Berrada utilises over 40 chemicals to explore its changing environment. The result is unknown of what the work will look like, but it is this emphasis in the unknown and the beauty and uncertainty of its birth and decay that creates an eerie, dream-like manifestation of what culturally goes often unnoticed or is easily forgotten: "everything we do already exists, that we actually create nothing". We influence what is already there, but we have no real power over it and no real knowledge of what will become of it. It is an illusion that makes one blind to the reality that we have no power over nature; rather it has power over us.



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彼特·蘭德

時間 2014

海綿材質人造蘋果、橡膠、顏料

10 x 10 公分

哥本哈根尼古拉·沃爾那畫廊提供

Peter Land

Time 2014

artificial apples made out of foam, rubber, paint.

10 x 10 cm

Courtesy of Galleri Nicolai Wallner, Copenhagen

窗台上一顆被啃過的蘋果，很像是有有人咬了一口蘋果之後隨意丟棄在展場裡，並希望不會被抓到。

這項作品以隱蔽方式呈現，有些觀者甚至不會注意到，或者是真的認為是有人留下了蘋果（這也是這個作品的重點），但是當同一個蘋果不斷的出現在展場的某處，觀者便會意識到這不是個巧合，而是展覽的一部分。

An artificial apple with a bite taken out of it, is placed on windowsill. It will look like someone took a bite out of an apple, and just discarded the rest in the exhibition space, hoping not to get caught in the act.

The work is of course very discreet, and some visitors may not even notice the work, or they may actually think that someone left an apple (which in a way is the point). But when the same apple turns up again somewhere else in the exhibition, and then again and again, they may realize that it is no coincidence, but rather a part of the exhibition.



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班茲與鮑溫克
機器人 03 2018

強化乙烯顏料、地毯
200 x 200 公分
由藝術家提供

Banz & Bowinkel
Bots 03 2018

Floor covering, app incl. tablet.
200 x 200 cm
Courtesy of the artists

在當今凡事都經過電腦模擬、運作的世界裡，班茲與鮑溫克透過他們的作品〈機器人 03〉向觀眾說明了這一切並不如所見的那樣；透過平板電腦，觀眾可以看到虛擬化身在光禿禿地毯上進行各種動作編排。將人類簡化為可預測的演算程式，已經是早晚的事。模仿人類的行為模式，很容易引人對這種沒有脈絡、沒有情感認知、企圖與想像的科技領域產生認同感；殊不知它只是一種單純的鏡像作用；這多少拉開觀眾與模擬對象的距離，但也同時造成一股吸引力。創作者和電腦之間產生藝術性的合作，藝術家架起舞台，電腦在其上詮釋及表演，呈現出一個無始無終的虛擬實境；藝術家預設出框架，但留下一個讓電腦自由演繹的空間。

In a world where much is pre-calculated and implemented by computers, Banz & Bowinkel show viewers that everything is not as it seems through their work "Bots 03". Through a provided tablet, the viewer watches avatars perform orchestrations of varying movements on an otherwise bare carpet. The ability to reduce humans to predictable algorithms is something we can already see happening. The mimicking of human behavioural patterns fools one into identifying with a technology that has no context nor emotional reasoning, intent, and purpose for such behaviours; it merely mirrors. This detaches the viewer from the simulated subjects whilst simultaneously luring them in. An artistic collaboration occurs between the artist duo and a computer, in that the artists set the stage on which the computer then interprets and performs, presenting a virtual reality and piece with no beginning and no end; pre-calculated by the artists and yet left to the freedom of the computer's interpretation.



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安德羅·韋庫亞

無題 2014

假髮、矽膠、蠟、高分子石膏、聚胺酯泡棉、鋼材、玻璃、合成繩索、鋁材鑄件、布料、馬達、電子零件、機械裝置

212.1 x 101.6 x 68.6 cm

私人收藏

Andro Wekua

Untitled 2014

Fake hair, silicone, wax, polymer plaster, PU foam, steel, glass, synthetic rope, aluminum cast, fabric, motors, electronics, and mechanics.

212.1 x 101.6 x 68.6 cm

Private Collection

安德羅·韋庫亞這一件沒有靈魂的半機械人作品，形式極其簡單精緻，但卻強烈地散發出令人窒息的不安氣息。鋪著粉紅色地毯的房間裡，那一位面無表情的小女生所散發而出的逼死冷寂，加速刺激觀眾感官脈搏。隨著寂靜感加劇，韋庫亞的雕塑是唯一「在場」和觀者相伴的「東西」。對於觀者來說，明明是孤單一人的空間卻感覺有人相伴（雖然是個無生命的個體）的衝突感。而寂靜的諾大空間中，突然聽到貌似沉睡塑像的輕敲手指的聲響，所有感官急速激化。這件作品點出我們可以透過身體，去檢測未來人與機器人之間的互動和共存方式。韋庫亞無名而神秘的作品，引發觀者恐懼和共感情緒。半機械人挑戰了人類脆弱的極限，並同時提問：我們能從恐懼中獲得慰藉嗎？他們會變得更像我們，還是我們會變得更像他們？

For many people, Andro Wekua's soulless cyborg powerfully exudes overwhelming unease with such simplicity and delicacy. Centering a bare, pink-carpeted room, your senses are overstimulated by the silence surrounding the emotionless child. As the silence grows louder, it is apparent that Wekua's sculpture is the only thing present with the viewer. To the observer, a confliction between feeling alone and feeling accompanied by another lifeform in the room, though not alive, is provoked by the lack of distraction and stimulation in the largely empty space and the subtle tapping of the fingers of the otherwise sleeping figure. This exemplifies how, using our own body, we can test how interaction and cohabitation between man and robot might come about in the future. Wekua's nameless and mysterious work evokes both fear and relatability in its viewer. The cyborg tests the limits of human vulnerability begging the question: Can we find comfort in that what we fear? And will they become more like us, or will we become more like them?



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格拉瑟與昆茲

阿湯與阿門 2010

電影式雕塑、兩個人形模型、16 分鐘循環影片、雙頻道音軌

135 x 104 x 95 公分

藝術家提供

Glaser / Kunz

Aton & Amen 2010

Cinematographic Sculpture, two life-sized figures, 16 min. loop, dual-channel sound.

135 x 104 x 95 cm

Courtesy of the artists

瑞士雙人組藝術家格拉瑟與昆茲在電影式雕塑作品融合了雕塑、裝置、錄像藝術、表演等多樣藝術形式。這件作品展示了一對雙胞胎，他們不斷地問自己一些沒有答案的問題——如果可以選擇，你會選擇沒有朋友或是網路？你至今做過最壞心的事是什麼？你是否有你認為別人都不知道的事情？格拉瑟與昆茲成功且有效地將獨立的影片、雕塑和戲劇三者結合於傳聲頭像裝置中，並為觀者打造三重體驗型態——首先可能會使觀者以為他們正在看真人，接著他們會意識到這只是科技藝術，最後，虛構的環境使他們沉浸在新的現實情境中，一個由藝術家構建充滿疑問的詩意世界。

In their cinematographic sculptures, the Swiss artist duo Glaser/Kunz blend the art forms of sculpture, installation, video art, and performance. This work introduces a pair of twins who ask themselves questions that will remain unanswered: "If you had to choose, which could you live without: the internet or friends? What is the meanest thing that you have done till date? Is there anything that you've never told anybody but want to tell now?" Glaser/Kunz have succeeded in creating a distinctive combination of video, sculpture and theater in their Talking Heads installations that has a highly effective, threefold ascetic impact: first viewers may be led to believe that they are looking at real people; soon after they become aware of the technical artifice; and finally the fiction immerses them in a new reality, that of a problem-ridden, poetic world constructed by the artists.



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戈絲卡·馬庫加

古書卷食客之子 2016

影像裝置由米蘭普拉達基金會贊助紐倫堡新博物館於 2019 年製作

10 分 14 秒

戈絲卡·馬庫加及盧格迪·蕭爾特藝廊提供

Goshka Macuga

To the Son of Man who Ate the Scroll 2016

Video of the exhibition installation supported by the Prada Foundation, Milan / Video produced by Neues Museum Nürnberg, 2019.

10'14 min.

Courtesy of Goshka Macuga and Galerie Rüdiger Schött

戈絲卡·馬庫加追溯了集體記憶的起源。在她多層次作品中，不僅包含雕塑、裝置及照片，她思考關於時間、崩塌和重建觀念對未來之影響。在〈古書卷食客之子〉的影像裝置中，我們過去的記憶被人形機器人接管；如同閱讀捲軸一般，機器人汲取了歷史、科學上的名人如伊本·西納、漢娜·鄂蘭或馬丁·路德·金的語錄。蓄鬍的男性機器人面部和嘴脣動作逼真，不僅體現人類集體記憶，並且展現了人類對於擴展自身和另我形式的夢。最重要的是，透過這件作品，藝術家提出一個挑釁疑問——未來我們會將哪些知識傳授給機器人？人類的觀點在後人類的未來還有任何意義嗎？

Goshka Macuga goes to the roots of the origin of collective memory. In her multi-layered work, which comprises not just of sculptures, but also of installations or photographs, she considers the future implications of our ideas of time, collapse, and renewal. In the installation "To the Son of Man who Ate the Scroll", the memorising of our past is taken over by a humanoid robot being. As if reading from a scroll, the robot absorbs well-known quotations from scientific and cultural history from personalities such as Avicenna, Hannah Arendt, or Martin Luther King. The face and lips of the gentle, bearded male robot move in a true-to-life way. Thus, he embodies not only humanity's collective memory in the truest sense of the word, but also humanity's dream of reproducing and extending itself in the form of a technoid alter ego. Last but not least, with this work the artist also asks the provocative question of what knowledge we will hand over to robots in the future. Will the human perspective have any relevance whatsoever in a post-human future?



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史蒂芬妮·狄金斯

與畢納 48 的對話：片段 11，第四面鏡子 2018

影像裝置

2 分 45 秒

藝術家提供

Stephanie Dinkins

Conversations with Bina48: Fragment 11, Fourth Mirror 2018

Video installation

2'45 min.

Courtesy of the artist

史蒂芬妮·狄金斯是一位美國藝術家，以其關於人工智慧、跨性別、種族和歷史的跨學科作品聞名。她最著名的作品是《與畢納 48 的對話》系列，此系列始於 2014 年並延續至今。「畢納 48」（由神經結構 48* 實現的突破性人工智慧）由漢森機械於 2010 年開發，是一種以人為原型，並結合了聊天功能的生化人，可使用於簡易的對話。儘管「畢納 48」以一位黑人女性為原型，但狄金斯指出，「畢納 48」是由白人男性創造者的偏見所塑造而成的。雖然她的表情有一點造作，但她的想法卻是非常複雜且表達能力十分流暢的。而且「畢納 48」除了給出反應，她甚至主動採取行動、設定新的話題並接手整個對話及表達情緒，狄金斯以「畢納 48」為鏡射，討論身份認同和科技奇異點。透過〈與畢納 48 的對話〉，藝術家發掘了人類感知的侷限性，以及作為人類，超越死亡與身體存在的可能究竟意味著什麼。

Stephanie Dinkins is an American artist known for her trans-disciplinary work and art about artificial intelligence, intersecting genders, race, and history. Her most famous work is the series *Conversations with Bina48*, which she began in 2014 and continues to this day. Developed by Hanson Robotics in 2010, "Bina48" (Breakthrough Intelligence via Neural Architecture 48*) is a humanoid robotic face combined with chatbot functionalities which allow simple conversational skills. Though modelled after a black woman, Dinkins noted that Bina48 was shaped by the prejudices of her white male creators. Even if her facial expressions seem slightly artificial, her thoughts are highly complex and expressed eloquently. In addition, Bina48 not only reacts, she acts, sets new topics, takes over the conversation, and expresses feelings. Dinkins mirrors Bina48 while discussing identity and technological singularity. Through conversations with Bina48, the artist explores the limits of human perception, what it means to be human, mortality, and our ability to exist beyond our bodies (transhumanism).



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至聖

體內 (M1) 2013

矽膠雕塑、塑膠玻璃、各種材質

197 x 76 x 47 公分

杜林加利亞爾迪藝術館典藏

Santissimi

IN VIVO (M1) 2013

Silicone, plexiglass, mixed materials.

197 x 76 x 47 cm

Gagliardi Collection - Turin

至聖藝術家雙人組探討解剖學和醫學實驗室中，屍體保存、觀察和研究之議題。在玻璃中以睡眠狀態出現的裸露矽膠體，看起來十分逼真，其雕塑擺渡於死亡與生命或腐爛與重生之間的灰色地帶。在關注人體及其凡人肉體的過程中，藝術家探索並重新構想變異形式的身體，例如，給它四隻胳膊或拿掉它的腿。在此過程中探討了關於自然和常態的倫理問題，這就是藝術家選擇用拉丁文「體內」作為作品名稱的原因。在生物學和醫學中，「in vivo（拉丁文）」是指對活體器官、細胞、組織或有機體的研究，這引發了一個疑問——對這個人做什麼研究？他是被困住了還是受到外界的安全保護？

The artist duo Santissimi explore the idea surrounding anatomical collections and medical-scientific laboratories in which bodies are preserved, observed, and researched. The naked silicone bodies which appear in a state of sleep in a Plexiglas incasing appear deceptively real. Santissimi's sculptures seem to exist in a transit zone between death and life or between decay and rebirth. In their focus on the human body and its mortal carnality, the artist duo also explores and reimagines the body in mutated forms, by, for example, giving it four arms or taking away its legs. As a result, ethical questions about nature and normality are explored in the process, which is why Santissimi chooses the Latin title, which translates roughly to "in the flesh". In biology and medicine, "in vivo" refers to research conducted on living organs, cells, tissue, or organism, which begs the question: What research is being done to this man? And is he trapped or is he safely protected from the outside?



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格拉瑟與昆茲

我存在！（我尚存在！） 2015

電影式雕塑、影片及人物、3分鐘循環、聽診器、保麗龍水泥、投影機、播放器
170 x 60 x 50 公分
藝術家提供

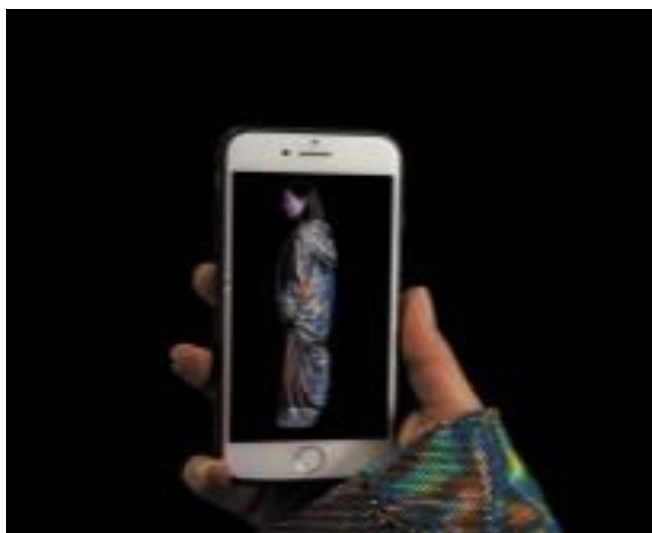
Glaser / Kunz

Ich lebe! (I am alive!) 2015

Cinematographic Sculpture, video and a life-sized figure, 3 min. loop, dual channel: breath and heart throb, Styrofoam with cement, projector, player, speakers.
170 x 60 x 50 cm
Courtesy of the artists

格拉瑟與昆茲藝術家雙人組結合雕塑、裝置、影像藝術和表演藝術等形式於他們的影像式雕塑中。然而，與他們其他多數作品不同，「我存在！（我尚存在！）」打破了這個完美的幻想。一個讓人想起石器時代維倫多夫維納斯的女性形象，從真人大小雕塑中走出來，成為 2D 空間中的投影存在，雕塑僅剩虛無的外殼。當女子離開 3D 實體而失去存在的同時，觀眾會感受到欺騙和失望；最終，她為了純粹的精神存在而放棄了自己身體型態，令人質疑現實與幻覺之間的界限。

In their cinematographic sculptures, the artist duo Glaser/Kunz blend the art forms of sculpture, installation, video art and performance. Unlike most of their works, however, "Ich lebe! (I am alive!)" shatters this perfect illusion. A female figure, reminiscent of the Venus of Willendorf from the Stone Age, steps out of the life-sized sculpture and therefore now only exists as a projection in the two-dimensional space, while the sculpture remains as an empty, three-dimensional shell. The viewer experiences deception and disappointment the minute the woman loses her presence by leaving her three-dimensional reality. As a result, she abandons her physical form for the sake of a purely mental presence by questioning the boundaries between reality and illusion.



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林恩·何許曼·雷森

邏輯癱瘓人心 2021

影像裝置

13 分 35 秒

藝術家及舊金山奧特曼·西爾格畫廊與紐約布莉姬·唐納修畫廊提供

Lynn Hershman Leeson

Logic Paralyzes the Heart 2021

Video installation

13'35 min.

Courtesy of the artist, Altman Siegel, San Francisco, and Bridget Donahue, New York

從 1960 年代開始，林恩·何許曼·雷森的作品一直以實驗性質為基礎；以照片、影像到表演藝術、網絡媒體藝術，作為新科技批判性回應的畫布。在〈邏輯癱瘓人心〉影像作品中，他提出了幾十年前就一直不斷背討論至今的問題，關於「機器」與人類之間的結合所產生的疑慮。在作品誕生的 60 週年，由女演員陳沖飾演的生化人，批判性的自我省思關於自身的過去、未來及存在。生化人演繹了一段獨白，在渴望成為人和將人體碎裂並重組成不可控的資料流中擺盪不定。

Since the 1960s, Lynn Hershman Leeson's works have been a ground for experimentation. Ranging from photography and film to performance and net-based media art, they act as a critical projection canvas for new technology. In her video work "Logic Paralyzes the Heart", she raises questions which arose several decades ago and continue to this day, concerning the integration of the machine and the human form. On the 60th anniversary of its creation, a cyborg, played by the actress Joan Chen, critically and self-reflectively questions its own past, future, and existence. The cyborg performs a monologue, oscillating between its desire to be more human and the dangers of fragmentation and reconfiguration of the human body into uncontrollable data streams.



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安娜·烏登伯格

野蠻人 #7（零重力） 2017

玻璃纖維外塗水溶性樹脂、行李箱、水晶指甲、假髮、縫縫人造皮革、羽絨外套、人造皮革、網布、水晶、Ugg 雪靴仿品、背包、風箏、仿牛仔褲

108 x 105 x 75 公分

鑽石紐曼藝術有限公司的阿達拉畫廊提供

Anna Uddenberg

Savage #7 (Zero g) 2017

Aqua resin on fiberglass, suitcase, acrylic nails, synthetic hair, quilted faux leather, puffed jacket, faux fur, mesh, crystals, Ugg imitation shoes, backpacks, kite, jeans imitation.

108 x 105 x 75 cm

ALDALA COLLECTION of Diamond-Newman FINE ARTS LLC.

瑞典表演藝術家、雕塑家安娜·烏登伯格透過她的作品反映社會樣貌。她的女性雕塑吸引了大量的注意，這些女性慵懶地躺在桌子、沙發上或（如《野蠻人》系列中的）手提箱上，擺出撩人的姿勢。其形象讓人聯想到社群媒體上的網紅們，她們為每張自拍擺姿勢，期望能夠獲得國際上的短暫認可。烏登伯格特別關注在社會上被標示為性亢奮符碼的女性身體部位，這是父權控制和權力差異所產生的結果。幾十年來，廣告尤其利用這種性感的女性形象來向男性和女性推銷商品。烏登伯格借鑒了這一點，將她的人物扭曲誇大至抽象化的地步，同時揭露了對「理想形象」的荒誕追求。

The Swedish performance artist and sculptor Anna Uddenberg reflects on social role models through her work. She attracts a great deal of attention with her sculptures of women lolling in lascivious poses on tables, sofas or—as in the series *Savage*—on suitcases. Her visual imagery is reminiscent of influencers in social media. They pose for their next selfie in order to achieve fleeting recognition for their cosmopolitan lifestyle. Uddenberg focusses particularly on the female body parts that are socially encoded as hypersexual, as the consequence of the disparity in terms of control and power that has evolved patriarchally. Advertising in particular has made use of this type of sexualized image of women for decades in order to sell goods to men and women. Uddenberg borrows from this and exaggerates the contortions of her figures into the realm of the abstract, while simultaneously revealing the absurdity of a grotesque striving for synthetic “ideal images”.



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超活力

西方神明 2019

陶瓷、飛機座椅、紡織品
104 x 60 x 130 公分
藝術家提供

SUPER VIVAZ

Western Gods 2019

Ceramics, aircraft seats, textiles
104 x 60 x 130 cm
Courtesy of the artists

莉娜·芭楚維特和約翰·布漢寧格兩位在斯圖特加美術學院就學時，便決定以藝術雙人組「超活力」出道。他們的聯合性創作，刻意選擇現實的形式語彙，以利觀者能直接與作品產生情感連結。於此同時，他們將個人標誌逐漸淡化，作品中的潛在性批判立刻變得顯而易見。〈西方神明〉是藝術家作為旅行者的自畫像，製作於 2019 年，代表了這一代的年輕人，在假期或學期休息期間造訪遙遠的國家。該作品批評了旅行所延伸出來，經常被人們所遺忘的特權，這種由一個人的財力和護照上的國籍所決定的特權。藝術家用自我批判的角度，來看他們這一代的人是如何處在「團結一心與海灘狂歡、或是格蕾塔·桑伯格鬥士精神與自由至上」的價值分裂之中。

During their course at the State Academy of Fine Arts in Stuttgart, two students, Lina Baltruweit and Johannes Breuninger, decided to form the artist duo SUPER VIVAZ. For their joint work, they deliberately select a realistic formal language in order to allow the observers direct and emotional access to their works. At the same time, their individual signature fades into the background and the critical potential immediately becomes visible. "Western Gods" is a self-portrait of the artist duo as travelers. Produced in 2019, the sculpture represents their own generation of young adults, who visit distant countries and continents while on holiday or during the semester breaks. The work criticizes this often-forgotten privilege that comes with travelling, a privilege one's wallet and nationality on one's passport determines. The artist duo shows us self-critically how an entire generation is "torn between solidarity and beach parties, Greta Thunberg and the great dream of freedom."



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莫里斯·畢凱伊

末日過後少女出走 2020

混合媒材（電腦零件、玻璃纖維、樹脂及現成物）

137 x 90 x 35 cm

私人收藏

Maurice Mbikayi

Post Apocalyptic Travel Girl 2020

Mixed Media (Computer parts, fiberglass, resin and found objects).

137 x 90 x 35 cm

Private Collection

來自剛果民主共和國的藝術家莫里斯·畢凱伊，於作品中闡述，快速發展的資訊科技所帶來的生活影響。這一件作品〈末日過後少女出走〉，是利用舊電腦鍵盤和其他現成物品打造出一個人形雕塑，象徵著現實與虛擬存在的融合，如同現在大家對網路的依賴程度越來越高。同時，藝術家也揭發了第三次工業革命對非洲國家的影響，剝削人權的原物料開採及網路成癮成為循環鏈，同時藝術家也向剛果國內的同胞致敬，有感他們即便資源有限，但對全球化經濟來襲時，依然能惜物克己地積極面對。

Artist Maurice Mbikayi from the Democratic Republic of the Congo highlights in his works the effects of rapidly developing information technology. For "Post Apocalyptic Travel Girl", he created a humanoid sculpture out of old computer keyboards and found objects. It symbolises the fusion of our analogue and virtual existence, which is revealed, for example, in our growing dependence on the internet. The Artist also lays bare the consequences of the digital revolution on the African countries, like in DR Congo: He makes the cycle from the mining of raw materials under human rights violations to the disposal of toxic cyber wastes visible and embeds it into a social context. At the same time, he pays tribute to his fellow citizens, who utilise the limited resources for themselves and actively and creatively face the adversities of a globalised society.



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喬許·克萊恩

不用找錢了（德州路邊餐廳服務生的手臂握著開瓶器） 2018

丙烯酸感光樹脂 3D 列印雕像、訂製托盤、木質支架

96 x 81 x 81 公分

卡洛琳·沙普夫收藏

Josh Kline

Keep the change (Texas Roadhouse Waiter's Arm with Bottle Opener) 2018

Josh Kline

Keep the change (Texas Roadhouse Waiter's Arm with Bottle Opener)

2018

3D-printed sculptures in acrylic-based photopolymer resin, custom tray, and wooden stand.

96 x 81 x 81 cm

Collection of Carolin Scharpf

喬許·克萊恩透過藝術批判，疑資本主義底下的社會機制。透過雕塑、裝置藝術和電影，他描繪了一幅未來願景。對人類的勞動價值提出一個質問——在 30 年之後，當數位、科技和人工智慧從本質上改變我們的日常生活和工作時，這些會值多少錢？這件 2018 年的〈不用找錢了（德州路邊餐廳服務生的手臂握著開瓶器）〉中，克萊恩呈現了連鎖餐廳員工工資過低的問題，在托盤上，放的是餐廳服務勞動的身體部位——胳膊與手，旁邊是一個開瓶器，還有幾份待處理的退餐。

With his art, Josh Kline critically questions the mechanisms of the capitalist consumer society. Through his sculptures, installations, and films, he draws a picture of the future that poses a question on the value of the human workforce: What will this be worth in 30 years, when digitization, technology and artificial intelligence have radically changed our everyday life and work? In “Keep the change (Texas Roadhouse Waiter's Arm with Bottle Opener)” from 2018, Kline addresses the underpaid employees of restaurant chains. On a serving tray, the typical body parts that would be used to perform the labour necessary in this field are displayed: the arm and hand of a waiter, together with a bottle opener, have been singled out and are awaiting disposal amongst the rejected food.

製作人：伊麗莎·瑞恩·蘿拉·辛拉奇

演員：卡蘿·大衛斯有限公司徵選及法蘭克·L·泰布什·V 影片製作

妝髮：艾蜜莉·舒伯特

3D 模型：柯林·菲茲修·德瑞克·勒布倫及約翰·潘（直接維度雷射雕刻公司）

3D 列印：紐約大學拉瓜地雅工作室、泰勒·阿布舍爾、德梅瑞·福特、雪莉·J·史密斯、安德魯·貝克蘭、泰勒·希爾德斯、米克羅佐資源軟體公司、羅傑·露西及大衛·史伯傑爾

3D 掃描：格倫·伍德伯恩及希爾拉·伍德伯恩

定格攝影：麥特·麥克當諾

產製：羅倫斯·波爾曼

後加工處理：高登·米爾薩普斯及傑洛米·克萊蒙特

安裝指南：蘿拉·辛拉奇

安裝模板：薇若妮卡·萊曼及蘿拉·辛拉奇

Producers: Eliza Ryan and Lola Sinreich

Casting: Carol Davis LLC Casting and Frank L Tybush V (Tonal Vision)

Hair and Make-up: Emily Schubert

3D-modeling: Colin Fitzhugh, Derek LeBrun and John Phan (Direct Dimensions)

3D-printing: NYU LaGuardia Studio; Taylor Absher, Dhemeerae Ford, Shelly J. Smith, Andrew Buckland and Taylor Shields; Microsol Resources; Roger Liucci and David Spengel

3D-scanning: Glenn Woodburn and Sierra Woodburn

Still photography: Matt McDonald

Lawrence Pollman

Post-production: Gordon Millsaps and Jeremy Klemundt

Installation guides: Lola Sinreich

Installation templates: Veronica Lehmann and Lola Sinreich



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彼得·蘭德

神童 2012

玻璃纖維、毛髮、紡織品、木頭

120 x 57 x 40 公分

哥本哈根尼古拉·沃爾那畫廊提供

Peter Land

Wunderkind 2012

Fiberglass, hair, fabric, wood.

120 x 57 x 40 cm

Galleri Nicolai Wallner, Copenhagen

藝術家彼得·蘭德的作品結合表演和裝置藝術，以探窺人類的弱點和所謂的「心魔」而聞名。我們面前的是一個小男孩的型態的雕塑〈神童〉，身體微微前傾，蓬鬆凌亂的黑髮，堅定地注視著觀者。左手拿著一把小提琴，右手拿著琴弓不自在地朝向觀眾，彷彿不是要演奏而是要自衛。他身材嬌小，穿著古怪且不協調的西裝，並不像是要登上上或是要幹架。感覺像是被逼到了角落變成眾矢之的，他想捍衛自己，或許是要對抗那個加諸他身上的「神童」稱號。藝術家蘭德關注到，這個時代大人對小孩的對待以及加諸他們身上的標準與要求，已經變成一個社會價值。〈神童〉似乎反映出一種社會病兆，雖然這常見於表演領域，但神童效應卻深化影響到個人與後代，在生理與心理的層面上。

The artist Peter Land is known for confronting observers with human weaknesses and inner “demons” in his performances and installations. We encounter one such with the sculpture “Wunderkind (Child Prodigy)” in the form of a small boy. Slightly bent forward, he stares resolutely at the observers from beneath his mop of black hair. His left hand holds a violin, while his right agitatedly holds out the bow of the instrument towards the public, as if he is ready not to play like a virtuoso, but rather to defend himself. The small body in the oddly incongruous suit does not appear up to the stage or to a fight. Pressed into the corner and forced into the limelight, he wants to defend himself—possibly against the expectations that such a loaded title as “Wunderkind” places upon him. Peter Land sees the social spirit of the age reflected in the way in which adults deal with children and the standards they apply to them. “Wunderkind” appears symptomatic of a society, which is geared to performance, while it optimises itself and its offspring right into their physical and emotional depths.



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伊薩·根澤肯

演員 III 之 3 2015

9 個假人、混合媒材

196 x 275 x 268 公分

由柏林、科隆、紐約布赫霍爾茲畫廊提供

Isa Genzken

Schauspieler III, 3 2015

9 Mannequins, mixed media.

196 x 275 x 268 cm

Courtesy of Galerie Buchholz, Berlin, Cologne, New York

享譽國際的藝術家伊薩·根澤肯自 1970 年代開始創作多面向作品。她由極簡主義形式語彙至日常材料，製成寫實雕塑，伊薩·根澤肯在創作中不斷尋找新的方法來審視對雕塑的理解。在她的作品《演員》中，這位雕塑家使用商店櫥窗的假人創作，讓人聯想到電影場景。這些假人偶像演員般圍成一圈，而作為觀者的我們藉由想像，使場景栩栩如生。從 2015 年開始，在〈演員 III 之 3〉創作中，根澤肯將假人偶打扮成引人注目的孩子和青少年，將日常配件、服飾與電子音樂等次文化結合。〈演員 III 之 3〉刻劃青少年尋找身份認同和人生方向的問題，向我們展示每個人的身份是如何由片段所組成的。消費社會中行銷策略也正影響和規範著青少年次文化。

From a minimalistic language of shapes to realistic sculptures made of everyday materials, Isa Genzken repeatedly finds new ways of scrutinising the understanding of sculpture. In her group of works *Schauspieler* (Actors), the sculptor uses normal shop window dummies to create situations that remind us of film scenes. The human-like figures are arranged in a circle like actors, and it is up to us as observers to bring the scene to life in our imagination. In "Schauspieler III, 3 (Actors III, 3)" from 2015, Genzken dresses the mainly childlike and adolescent dummies strikingly, combining everyday accessories and clothing with those of subcultures such as the techno scene. "Schauspieler III, 3" tackles the subject of the teenage search for identification and orientation. They show us how today the identity of every individual person is composed of set pieces. Marketing strategies of our consumer society also influence and standardize youth-subcultures.



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派翠西亞·佩奇尼尼

葛拉姆 2016

矽膠、玻璃纖維、人類毛髮、衣服、水泥

140 x 120 x 170 公分

澳洲交通事故委員會提供

Patricia Piccinini

Graham 2016

Silicone, fibreglass, human hair, clothing, concrete.

140 x 120 x 170 cm

Transport Accident Commission, Australia

根據澳洲交通事故委員會的說法，葛拉姆的身體構造完整地在車禍中倖存下來。佩奇尼尼與墨爾本醫院的創傷外科醫生克里斯蒂安·肯菲爾特合作創作了〈葛拉姆〉；其具有改良的頭骨、類似安全氣囊的軀幹、更粗糙的皮膚和去除頸部等特徵，是一個非凡的人類原型。佩奇尼尼讓我們瞥見了人體承受通常致命的衝擊所必須的進化；例如，頭部是最容易受傷的身體部位，類似於頭盔，被給予更多的腦脊液和韌帶以保護大腦免受損傷。此外，他的軀幹描繪了每根肋骨之間的微型安全氣囊，而他的脖子已被完全移除，從而限制了他的活動能力。雖然他不能移動，但他的蹄狀腳擁有高機動性，使他能夠逃離危險，是生存所需的必要模式。

According to Australia's Transport Accident Commission, "Graham"'s body is perfect for surviving a car crash. Piccinini created "Graham" in collaboration with Christian Kenfield, a trauma surgeon at Melbourne Hospital. With characteristics such as a modified skull, an airbag-like torso, rougher skin, and the neck's removal, "Graham" is a remarkable human proto-type. Piccinini gives us a glimpse of the kind of evolution necessary for the human body to endure the often-fatal impact. For example, features such as the head, the body part most susceptible to injury, resembles a helmet, being given more cerebrospinal fluid and ligaments to protect the brain from damage. Additionally, his torso depicts miniature airbags between each rib while his neck has been removed entirely, limiting his mobility. Though, where he lacks mobility he gains more of it through his hoof-like feet, allowing him to leap out of danger, making this arguably a more necessary movement in order for him to survive.